

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 60.—No. 8.

SATURDAY, FEBRUARY 25, 1882.

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Cambridge as it is will appear as soon as our great artist, J. M. W. Turner, has finished his sketch.—OTTO BEND.

REMARKS ON THE PAST YEAR.

(From 1st Oct. 1880 to 1st Oct. 1881.)

(Concluded from page 109.)

The position, development, and tendencies of different schools of music, as we learn from the illustrations given of them in the various public concerts and performances, and from the critics in the numerous journals devoted to music, seem to be this—from Bach to the present time, music, it appears, has been undergoing a continuous process of expansion. In Bach, it is allowed, were concentrated the resources of musical harmony to an extent never surpassed, his works embodying a power of musical intellect which has excited the admiration and emulation of the greatest composers since his time,—

"Untwisting all the chains that tie the hidden soul of harmony."

Handel, his contemporary, with a similar cultivation and development of harmony, not perhaps to the same extent, adapted his works to the more general capacity, and hence the universal popularity of his music from his time to the present. This was the first expansion. The next most noticeable step in the way of further expansion was in Haydn and Mozart. Haydn, although a great innovator in his early days, being conservative in his works compared with Mozart. Beethoven, who soon started away from the manner of Haydn and Mozart, has realized a still further expansion, exceeding in this respect even the later productions of Spohr and Mendelssohn. Of the later and living composers, some, it is seen, aim at the more and some at the less expanded models. The last and greatest expansion, which, it appears, applies especially to dramatic music, and the object of which is understood to be to give a more definite expression by embodying in the music the varying sense of the words, although carried out lately with immense energy and perseverance in the operas of Wagner, is seen by our critics to have had its beginning in France—first in the operas of Gluck, brought out in Paris, and later in those of Berlioz. In the works also of Berlioz, for instruments only, principles something similar, but without words, are acted upon, subjects are given, and the varying feelings the composer wishes to depict are stated somewhat in detail, so that the listener may have a more definite idea than usual of what the music expresses, constituting thus what has come to be known as instrumental *programme music*. It is doubted by those who adhere more to the instrumental works by the older masters whether the varying feelings thus attempted to be depicted by music can ever be received as a substitute for the delight afforded by what is termed "music proper," or "pure music," which proceeds, they say, from an intuition above the reach of words, and "gives delight, we know not why;" and even in the musical drama, although it is admitted that nothing in a serious opera should be introduced for the sake of mere display, but all should be subservient to the general subject of the work, it is a question with them whether those airs and concerted pieces should be left out which are found in the operas of the best masters, and in which that higher order of music is usually embodied, not so much according to the varying sense of the words, but according to their general sense. Some of the operas of Wagner have taken their turn lately at our Italian operas, *Lohengrin* especially, with decided success. As a musical drama, it seems to be considered even more successful with the general public than with the musical world. The public attention will, however, shortly be directed more fully to this subject. It is promised that all the important works of Wagner shall be produced next season in the most efficient manner. An opportunity will thus be afforded, which will not be lost by our critics, of entering more fully than hitherto into the merit of them. Opera is becoming yearly more and more popular. There is now a great mixture of styles at the Italian Opera—German, French, and occasionally English, as well as Italian. Operas in English of a similar variety of schools have been given for some years past with success by Mr Carl Rosa in London and throughout the kingdom. A most remarkable proof of the interest taken by the public in opera to which we may refer is the unparalleled success which has attended the comic operas of Mr Arthur Sullivan, joined to the subjects and words of Mr W. S. Gilbert, which have been performed every night now for about five years, not only in London, but throughout this kingdom and America. This interest of the public in operatic music points, it has been said, to the realization of the long talked-of and long projected

founding of an English opera. That Mr Sullivan has all the qualifications to take the initiative in bringing this project to bear is well known, and we cannot doubt his willingness to join heartily with other English artists similarly prepared to attain this object. It is believed that all things tend in this direction.

THE PROPOSED NATIONAL CONSERVATOIRE OF MUSIC.

(To the Editor of the "Musical World.")

SIR,—As one taking a deep interest in the spread of musical education and culture, I have followed, with a good deal of interest, the various steps thus far taken towards the establishment of the proposed National School, I beg pardon, Conservatoire of Music. So far as I have been able to comprehend the arguments in favour of this new departure, it would seem that there is a large amount of musical talent in England pining away for want of proper nourishment and support. This the proposed School would supply free of charge, forming in this respect a contrast to the existing Royal Academy of Music which has a by no means exorbitant tariff of fees.

Now, without losing sight of the fact that skill in and love of music have greatly increased amongst us during the last thirty or forty years, I am somewhat sceptical as to the large amount of talent said to be

"Wasting its sweetness on the desert air."

Be this however as it may, I am fully persuaded that the Royal Academy of Music, with its excellent staff of professors—equal to any continental staff—its orchestral and singing classes meeting weekly for combined practice; its convenient and well-appointed premises, its well-stocked musical library, and all its other means and appliances to boot, is quite able and willing to foster and develop any and all the talent the country may happen to possess. If the promoters of the new scheme would limit their efforts to providing for the present National Academy the necessary sinews of war, instead of forming an inevitable rival to it, they would be handsomely backed up by all lovers of music, and much greater and more lasting results would, in all probability, follow, than under the proposed new scheme. I would suggest, therefore, that a vigorous effort be made throughout the length and breadth of the land to collect subscriptions and donations, and that each city, town, and village should be entitled to nominate likely pupils, in proportion to its contributions. By this means the reproach that talent is now starving, would be removed, and we should have the satisfaction of seeing the actual number of five hundred Royal Academy students doubled, or may be trebled. The old institution in Tenterden Street would thus be enabled largely to extend that field of usefulness, which, I cannot help feeling, has not been adequately acknowledged by the promoters of the scheme, but which, nevertheless, for some sixty years past, has produced the great bulk of those high-class artists, who have raised England in musical estimation and reputation, and which has supplied probably nine-tenths of the true music-teaching power of the country.

I am, &c., JOHN TOWERS.
Former Student of the Royal Academy of Music;
Author of "Let Children Sing;"
"Beethoven: a Centenary Memoir," &c.

225, Brunswick Street, Oxford Street, Manchester.

CAUTION TO CONCERT-GIVERS, SINGERS, AND ACCOMPANISTS.

(To the Editor of the "Musical World.")

DEAR SIR,—At a concert recently given in the country in aid of a local charity the song "Will of the Wisp," by J. W. Cherry, was performed. Shortly after, Mr Harry Wall made a claim on the concert-giver, the singer, and the accompanist for £2 from each, as penalty for infringement of performing-right. Will you be kind enough to make this known in the *Musical World*, as a warning to others who may contemplate performing that song in public. I enclose my card and have the honour to be

A READER.

VIENNA.—Gluck's *Orpheus* has been performed at the Imperial Operahouse with Mdles Papier, Kupfer and Braga, as Orpheus, Euridice, and Eros; great credit is due to the orchestra and chorus. Suppé's last buffo opera, *Herzblütchen*, produced for the first time on the 4th inst. at the Carltheater, achieved but a moderate success, despite the fact of Mad. Gallmeyer's playing the leading female character. The first act alone seems to have pleased the public.

PAISLEY MUSICAL FESTIVAL.

(From our Special Correspondent.)

Paisley has just had presented to it a set of magnificent halls, which can favourably compare with anything of its kind in the kingdom. The donors of the halls are Messrs Clark, the celebrated thread spinners, who have already paid upwards of £80,000 on the building, and before its completion it is expected that the whole will cost about £100,000. Nay more, the Messrs Clark intend to give the other £20,000, so as to keep the halls in good condition free of expense to the town. Further, the mother of the Messrs Clark (lately deceased) gave several thousands of pounds to get a grand organ. The grand hall will accommodate from 2,000 to 2,500 of an audience, but the hall proper is probably surpassed in beauty by the spacious corridors, crush room, and waiting rooms which surround the large concert room. The hall is not yet properly finished, the damp from the semi-wet plaster naturally interferes with its musical acoustics; so far, however, as one is fit to judge, they may be expected to be above the average. As to the organ, it would hardly be fair to give a final judgment on its merits, because the portions to be added may alter its whole tenor. In the meantime, however, as it stands, I cannot place it amongst the "finest in the land." One thing, however, outside of music is quite clear that there may be some improvement made on the mode of ventilation. I desire to write simply of my own personal experience. When on the ground floor, I felt the cold air rushing along my feet and legs. By the gentlemanly permission of the committee I was allowed to roam all over the house. I did so, and underwent many sudden changes of temperature. These remarks may not appear to be connected with a musical festival, yet I hold they are; for unless a concert room, such as that of the magnificent G. A. Clark hall, is made comfortable, music thereby suffers. This is a matter easily remedied.

For the proper inauguration of the superb hall it was arranged to give a musical festival on a most complete scale. The committee arranged for four performances: *Elijah* on Thursday forenoon, a miscellaneous concert on the same evening, Macfarren's *Lady of the Lake* on Friday evening, and a miscellaneous concert on the Saturday evening. High expectations were raised as to the performance of *Elijah*, and I feel satisfied these were by all more than realized. The principal solo vocalists were Mme Marie Roze, Miss Helen D'Alton, Mr Vernon Rigby, and Mr Fred. King. The chorus consisted of the amalgamated choirs of Paisley, numbering about 350 (who had been admirably trained by Mr Brown, an enthusiastic amateur), with Mr Manns as conductor, accompanied by his fine band, intact, from the Glasgow Orchestral concerts. Dr A. L. Peace was organist. Now with such an array of talent the result was one of the finest performances of Mendelssohn's masterpiece it has been my good fortune to listen to. Mme Marie Roze was in the best of voice, and as she is now acknowledged to be one of the foremost interpreters of the soprano part of *Elijah*, your readers can readily imagine the great effect she made, especially when so ably supported. Mr Vernon Rigby was also in good voice, and sang his music with that sweetness and individuality of expression for which he is so well known. As the Prophet Mr Fred. King made a very special hit. His singing and declamation of many parts of his portion of the oratorio (notably the Baal scene) were superb. He threw a warmth of original colouring into his share of the work which told profoundly on those present. The chorus were well entitled to a full share of the honours. Admirably trained (as I have already pointed out), they had no bother with the execution of the music, and thus could give full attention to the expression desired. They are nearly all young, and thus the quality of tone is remarkable for its rich purity, and still further the fire and enthusiasm of youth gave much additional zest in listening to their well-directed efforts. I need not say one word regarding Mr Manns and his orchestra, the conducting and the playing of the orchestra were by no means the least important features of the forenoon.

In the evening a miscellaneous concert was given when the leading items of the programme were as follows:—Weber's overture to *Oberon*; Schubert's *Rosamunde* music; Beethoven's *Pastoral Symphony*; Rossini's *Guillaume Tell*; and above all, for the first time in Scotland (if not in England as well), Guilmant's *Symphony*, for organ and orchestra—interesting to hear from the pen of the leading French organist, yet I am not quite sure if the composition could be held in esteem as a work of art. True, the organ and the resources of the orchestra are most skilfully used and the general effect is charming; still, on listening to it, there is felt a want of broad writing. One, however, is forced to admire its many pretty little passages with which the work abounds. Let us record how perfectly Dr A. L. Peace played the organ part, and how the orchestral portion was also so well played, under the direction of Mr Manns.

The crowning success of this in all respects successful Festival was the grand performance, on Friday evening, of Macfarren's *Lady of the Lake*, and rarely, indeed, have I heard so fine an interpretation of any great choral work. Conductor, solo vocalists, chorus, and orchestra apparently were bent in giving a specially complete rendering of the cantata, and in this one and all were eminently happy. Miss Annie Marriott gave the music of Helen with great taste and expression, and was thoroughly at home in her music. She therefore, with ease to herself, carried the audience with her, and those present were not slow in giving abundant proof of their appreciation of the manner in which she discharged the arduous duties of the soprano part. Miss D'Alton's singing of the lovely "Blanche of Devan" scene was warmly received by the audience. Mr Vernon Rigby, in exceptionally good voice, gave the solos, and still more notably in the duets and concerted numbers, as the composer himself might have desired, and his efforts in every instance received hearty acknowledgment from the numerous assembly. No small share in the honours of the evening fell to Mr Fred. King (Roderick Dhu), for whose dramatic reading of the part I confess I was hardly prepared. In full possession of his vocal means, he tried to create the greater possible effect in every one of his scenes, success attending him throughout. If I were asked to point to his most successful effort, I would at once name the "Anathema," which he declaimed with such fervid vigour as fairly to rouse the audience, who awarded him a spontaneous burst of applause. Nor should the services of the choir be passed over. Mr Brown, choir-master, had its members almost note-perfect; but more than this, in many catchy parts of the work, they had been taught to do without looking at the music, and thus were enabled to watch every motion of the *baton* and keep well knit together. This was specially noticeable in the "attacks," which were given as with one voice. What more need be said of Mr Manns and his orchestra, except that from beginning to end they were at their very best. Indeed, no small share in the happy result was due to the eminent conductor at Sydenham, who at the rehearsals spared no pains in getting all sections to work harmoniously.

The brilliant festival came to a close on Saturday evening with a second miscellaneous concert, the programme of which contained, amongst other things, the overture to *La Gazza Ladra*; *Andante* and March from Joachim Raff's symphony, *Leonore*; Ponchielli's "Dance of the Hours," from *Gioconda*; overture to *Tannhäuser*; Cowen's Gavotte in A, No. 5, from *The Language of the Flowers*; and August Manns' own *Kölldamm* ("Indian Plait-Dance"). The chorus sang the "Hunting Chorus" from *The Lady of the Lake*, the "Coronach" from the same, and Handel's "Hallelujah." The vocalists were Miss Annie Marriott and Mr Robert Hilton. Further comment is unnecessary. The large hall was crowded by an enthusiastic assembly, who left evidently delighted with the evening's proceedings.

AN ORSON VALENTINE.*

What's to thee a Valentine?
Thoughts of past, that are not mine;
Ne'ertheless I send my writing,
Though I'm not good at inditing.

If we look back many years,
Times of joy and times of tears,
What a Valentine 'twould make,
Yet our faith would never shake.

Hope was first, the early bloom;
Then came Faith in afternoon,
Ripen'd fruit in Charity
Brought result of Industry.

In these three Graces we believe,
But we want a semibreve—
Or at least a great long stop;
Allons done! We shut up shop.

X. T. R., JUNIOR.

* The only one I've had this year.—Dr Bling.

THE THEATRICAL DINNER AT MARLBOROUGH HOUSE.—As much interest is taken in this dinner, given by the Prince of Wales to the dramatic profession in London, and as misstatements have been promulgated with regard to the persons invited, it may answer a useful purpose to publish the exact list of visitors:—Duke of Beaufort, Lord Carrington, Lord Aylesford, Prince Leiningen, the Hon. Ponsonby Fane, Mr Pigott, Lord Torrington, General Probyn, Hon. H. Tyrwhitt-Wilson, Earl of Fife, Colonel Farquharson, Mr George Lewis, Lord Lytton, Sir George Wombwell, Mr F. Knollys, Mr G. A. Sala, Mr F. Burnand, Mr H. Calcraft, Mr Charles Hall, Dr W. H. Russell, Lord Lonsborough, Mr H. Irving, Mr J. L. Toole, Mr D. James, Mr J. Hare, Mr W. H. Kendall, Mr E. Bruce, Mr J. Hollingshead, Mr C. Coghlan, Mr H. Vezin, Mr S. Brancroft, Mr H. Neville, Mr G. Grossmith, Mr A. Cecil, Mr C. Wyndham, Mr L. Brough, and Mr J. Clayton. Mr Byron was asked, but was too ill to attend.—*Daily News*, Feb 21, 1882.

SCRAPS FROM PARIS.

(From a Correspondent.)

Unlike singers, dancers need no more dread coughs, colds, and sore throats than the mass of ordinary mortals; but, if they happen to have a more than usually troublesome corn, or to sprain an ankle or a big toe, farewell for a time to *entrechats*, *pirouettes*, and other Terpsichorean *tours de force*, which always bring into play the opera-glasses of the regular—or perhaps we might say: irregular—frequenters of the stalls and excite the applause of the general public. The truth of this assertion concerning dancers has, much to M. Vancorbeil's mortification, doubtless, just been exemplified in the case of Mlle Rita Sangalli. Owing to that young lady's having hurt her foot, the first performance of the long expected ballet of *Namouna*, by MM. Nutter and Petitpa, with M. Lalo's music, did not take place as announced on the 13th inst., but had to be postponed till the 6th March.

Ch. Gounod's *Phlémon et Baucis*, first brought out in 1860 at the Théâtre-Lyrique, with Mad. Carvalho as Baucis, has been revived at the Opéra-Comique. On the present occasion, the heroine is impersonated by Mlle Merguillier, who made such a hit in the *Toreador*, and reached, at one spring, as it were, so high a position in public favour. Her success in the new character was complete, and the public applauded her lustily. She was, moreover, congratulated by the composer. M. Nicot was Phlémon; M. Taskin, Jupiter; and M. Belhomme, Vulcan. On the day he revived Ch. Gounod's work, M. Carvalho produced a novelty in the shape of a one-act trifle, entitled: *Attendez-moi sous l'orme*. The book, by MM. Jules Prével and de Bonnières, adheres pretty closely to Regnard's comedy of the same name, on which it is founded. Nearly all the librettists have done so to abbreviate, without altering, the text, and interpolate the various pieces intended to be set to music. The composer, M. Vincent d'Indy, already favourably known by his symphonic poem, *La Forêt enchantée*, and other works, has written an excellent score, but one rather above the subject it is intended to illustrate. Fearing, probably, not to do enough, he has done too much, and more simplicity in his music would have imparted to it a charm it now wants. The cast included Mlle Thuillier—who was encored in her rondo: "Gardons nos montons, liron, liron," the gem of the piece—Mlle Molé, MM. Barré, Piccaluga, and Barnolt.

Hervé's old buffo-opera, *Le Petit Faust*, has been revived as a grand spectacular extravaganza at the Théâtre de la Porte Saint Martin. Siebel has been written up into importance for a great public favourite, Mlle Gélabert; fresh couplets have been composed for Méphisto; and new ballets have been introduced in the first and third acts. The scenery, dresses, and appointments are splendid.

At his concert of the 12th inst., in the Théâtre du Château-d'Eau, Ch. Lamoureux included in his programme the first act of Wagner's *Lohengrin*. The experiment proved an indisputable success. The applause was frequent and hearty, so hearty, indeed, after the prelude, that the number in question had to be repeated. The execution was good all round, and everyone concerned, solo-singers, chorus, orchestra, and conductor, highly distinguished themselves.—Mad. Carlotta Patti and C. Heymann, the pianist, took part in the thirteenth Popular Concert, the lady singing an air from *Samson*, the gentleman playing Weber's "Concertstück" and Liszt's "Tarentelle."

A marble bust, executed by Desprez, of Mad. Cinti-Damoreau, has been presented to the Grand Opera by her daughter, Mad. Marie Cinti-Damoreau, and also a medallion in terra-cotta of Rossini, the donor being the artist who modelled it.—H. Chevalier.—Victor Koning has retired from the management of the Renaissance, and been succeeded by Gravière, previously manager of the Theatre in Geneva.—According to report, Coëdès, the composer, who had, in consequence of mental alienation, to be confined at Charenton, is better, and hopes are entertained that he will shortly be released from restraint.—Joseph Wieniawski began a fresh series of concerts at the Salle Herz on the 21st inst.

DRESDEN.—Joseph Erl, member of the operatic company at the Theatre Royal, met his death on the 9th inst. through falling down the stairs at his own house. "He was," says the *Neue Berliner Musikzeitung*, "an excellent artist, though never able to achieve the importance of his brother Anton."

ROYAL ACADEMY OF MUSIC.

The students' Chamber Concert, given on Saturday evening, February 18th, in the Concert Room of the Academy, was honoured by the attendance of H.R.H. the Princess Louise, who, on her arrival, was received by Professor Macfarren (principal), the professors of the Institution, and Mr John Gill (secretary). On being conducted to her seat by Mr J. P. Goldberg (professor of singing to H.R.H.), Her Royal Highness was presented with a handsome bouquet. The following is the programme of the music, with which Her Royal Highness expressed herself much pleased, as well as with the performances of the students:—

Motets, "Adoramus Te" (Palestrina) and "O quam gloriosum (Vittoria)—the Choir; Allegro Moderato con Spirito, from Sonata in A flat, Op. 39 (C. M. von Weber)—pianoforte, Mr Thomas B. Knott, pupil of Walter Macfarren; Song, "The Ivy" (F. K. Hattersley)—(Balfé scholar)—Miss Florence Norman; Terzetto, "Le faccio un inchino," *Il Matrimonio Segreto* (Cimarosa)—Carolina, Miss Mary Beare, Elisetta, Miss Clara Ingram, Fidalma, Miss Constance Griffiths; Sonata, in B flat, Op. 65, No. 4 (Mendelssohn)—organ, Mr A. Lake; Song (MS.), "The Reaper and the Flowers" (Annie Cantelo)—(student)—Miss Hilda Wilson (Westmoreland scholar); Fuga Scherzando, in A minor (J. S. Bach)—pianoforte, Miss Lilian Munster, pupil of Mr Eyres; Duetto, "Qual Anelante" (Marcello)—Miss Charlotte Thudichum (Parepa-Rosa scholar), and Miss Florence Norman; Mehr Langsam als Zurückhaltend und Markirt und Lebhaft, from "Nachtstück," Op. 23 (Schumann)—pianoforte, Master Septimus Webbe, pupil of Mr. Westlake; Psalm xxiii., "The Lord is my Shepherd" (Pauer)—female voices, solos, Miss Thudichum (Parepa-Rosa scholar), Miss Florence Norman, Miss Christina Cross, and Miss Hilda Wilson (Westmoreland scholar)—pianoforte obligato, Mr. Alfred Izard; Andante and Allegro, from MS. Sonata, in E minor (Charles S. Macpherson)—Sterndale Bennett scholar)—pianoforte, Mr. Charles S. Macpherson; Song, "The Wanderer" (Schubert)—Miss Ada Iggliden; Introduction and Allegro, in D (MS.) (W. G. Wood—Potter exhibitor)—organ, Mr W. G. Wood; Sonata, in G (Porpora)—pianoforte accompaniment by Ferdinand David—violin, Miss Kathleen Watts, pupil of M. Sainton; Song (MS.), "Whither" (Dora Bright)—(student)—Miss Mary Chamberlain; Presto, from Sonata, in D, Op. 10, No. 3 (Beethoven)—pianoforte, Miss Cecilia Lancelot, pupil of Mr F. B. Jewson; Duetto, "Mille Volte" (Randecker)—Miss Christina Cross and Mr Hirwen Jones; Madrigal, "All Creatures now are merry-minded," *The Triumphs of Oriana* (Benet).

The accompanists were Miss Annie Vale, Messrs Ernest Ford, and Alfred Izard. Mr William Shakespeare conducted. The room was crowded.

BIRMINGHAM MUSICAL FESTIVAL.—The definitive scheme of the Birmingham Festival of August next was submitted and adopted on Wednesday at a meeting of the general committee held in the lecture theatre of the Midland Institute under the presidency of Lord Windsor. The scheme submitted by the orchestral committee was briefly as follows:—On the Tuesday morning *Elijah*; in the evening a miscellaneous concert, including Sir Julius Benedict's new cantata, *Graziella*, "Grande Marche Nuptiale," for organ and orchestra, composed by M. Gounod, at the command of Her Majesty, for the marriage of his Royal Highness the Duke of Albany, and Mr Cowen's *Suite de Pièces*. On Wednesday morning, M. Gounod's oratorio, *Redemption*; on the same evening, Mr Gaul's new cantata, *The Holy City*, an orchestral serenade by Mr Villiers Stanford, and the overture to *Benvenuto Cellini* by Hector Berlioz. On Thursday morning, Handel's *Messiah*; in the evening, Herr Gade's new cantata, *Psyche*, and several instrumental pieces, including the popular overture to *William Tell*. On Friday morning, Cherubini's Mass in C, Mozart's Symphony in G, Brahms' *Triumphlied*, and Beethoven's *Mount of Olives*. On Friday evening the committee propose to repeat M. Gounod's *Redemption*. The leading artists will be—sopranos, Mdme Albani, Mdme Marie Roze, and Miss Anna Williams; contraltos, Mdme Patey and Mdme Trebelli; tenors, Mr Lloyd and Mr Maas; baritones, Mr Santley and Mr F. King; bass, Signor Foli. A proposal having been made by Messrs R. W. Winfield & Co. to light the Town Hall during the festival with the electric light under the newly-perfected Crompton-Winfield system, the committee recommended its acceptance.

MILAN.—*Bianca da Cervia*, the new four-act opera performed for the first time on the 7th inst at the Scala, achieved only a moderate success, though on the first night the composer, A. Smareglia, was honoured with fifteen calls! The leading characters were sustained by Teodorini, Colonnese, Aldighieri and Vecchioni.

WAGNER, CARLOTTA PATTI, AND CHARLES HEYMANN IN PARIS.

The Paris *Figaro* says:—

M. Pasdeloup, who is always found at the head of the movement, has advanced as far as the third Wagnerian incarnation: he has given the public the famous Prelude and the last scene of *Tristan und Isolde*, the most apocalyptic of all the works by the composer of Bayreuth, and last Sunday he gave a fragment from *Die Götterdämmerung*. In the case of *Tristan und Isolde*, he hit upon a very good idea. He had a short "explanation" of what the audience were going to hear printed on the back of his programme. Here is the version of the celebrated Prelude, which has made the tour of the world, without anybody's ever knowing what the author desired to express: "Tristan, who has espoused Isolde in the name of his King, is already enamoured of her, but suppresses his disloyal passion. A philter which the two drink by mistake renders them oblivious of everything. They confess their love for each other. Insensible thenceforth to every other sentiment, they plunge into their passion without seeing ought around them. This love, first timid, then bolder, then violent, and then unbridled, is what the author has meant to depict in the Prelude." Thanks to the above notice, the Prelude, which, it is true, was very well executed, afforded greater satisfaction than we ever knew it to do before. For very many ears there still remains an inextricable and entangled mass of chromatic desinences, irritatingly persistent, and a series of progressions heaped up and grafted on each other, their equilibrium being an enigma for even many musicians; still this astonishing page was rendered more intelligible than it previously had been to a great number of persons. It was applauded without protestation, and so was the final scene: Death and Transfiguration of Isolde. This is a composition of very elevated tone, but it must be acknowledged that the effect is obtained by the same means as in the Prelude: progressions and crescendos. Moreover, the orchestra has an inconvenient way of absolutely crushing the singer's voice, so that that excellent artist, Mad. Panchioni, perceiving her declamatory efforts were useless, thought she had better conclude her scene by a little bit of ecstatic pantomime, which here and there raised a smile. Last Sunday, the "Funeral March for the Death of Siegfried," a fragment from the *Götterdämmerung*, was received very coldly. M. Pasdeloup was wrong in not drawing up a programme for the occasion. A short musical recapitulation, setting forth that the bits of themes which appear in the course of the March are so many reminiscences of the events the hero has gone through, would have been favourable to the effect of the fragment which derives from the tessitura of the deepest of the brass instruments an exceedingly striking heroic and sombre character.

At this last concert, M. Pasdeloup again introduced that marvellous pianist, M. Charles Heymann, of whom we shall speak on another occasion; he likewise treated his audience with the *entrée* of Mad. Carlotta Patti, who had not been heard in Paris for some years. She sang, with *obligato* trumpet accompaniment, the air from Handel's oratorio, *Samson*. It is a most ticklish piece, and to have selected it must have called into requisition all her daring and confidence. Every effect permissible in a composition of such high style, each note of which is a difficulty to be surmounted, was obtained by Mad. Carlotta Patti with the authority of one who possesses all the secrets of the art of singing. Her success was very great. It is, however, but just to associate M. Franquin with this success. He executed the trumpet part with astounding certainty and rare felicity. Though re-called several times Mad. Carlotta declined to comply with the desire of the audience and repeat the air; despite her modesty, she felt she could not be more than perfect.

M. de Thémènes, the critic of another leading paper writes:

"Sunday last, at the Cirque d'Hiver, song glided for a moment into the midst of grand symphonic music. It was represented by Mme Carlotta Patti de Munk, the exceptional vocalist, who has at last returned from her brilliant pilgrimage across the two hemispheres. May she remain some time at least among us! It is quite enough that America should take her sister, Adelina. Carlotta Patti, or 'Carlotta,' as she is generally called in the artistic world, unwilling to do aught not in keeping with the programme of the Popular Concerts directed by M. Pasdeloup, and specially devoted to the imperishable beauties of the great German masters, chose for her re-appearance here a sublime page of Handel, the German whom England ended by making her own: the air from the oratorio of *Samson*. She sang it with that pure and penetrating voice of hers, of so fine a pitch and of such admirable suppleness that facility of execution is mere child's play for her, and, more than all, she sang it in the grand style indispensable for everything emanating from the fertile and authoritative pen of the illustrious composer.

Hanging on her lips, the audience—and we know how difficult to please is the audience of the Cirque d'Hiver—admired simultaneously her incomparable organ and her prodigies of vocalization, as well as that correct and irreproachable method which alone enables a singer not to injure or impair, even after long years, the limpid crystal of the voice. She had an ovation as enthusiastic as largely merited. And now that she has revealed her presence here, let us hope she will not be contented with a single appearance. The public have welcomed her; she surely will not reply to their welcome by a card with 'P.P.C.' upon it."

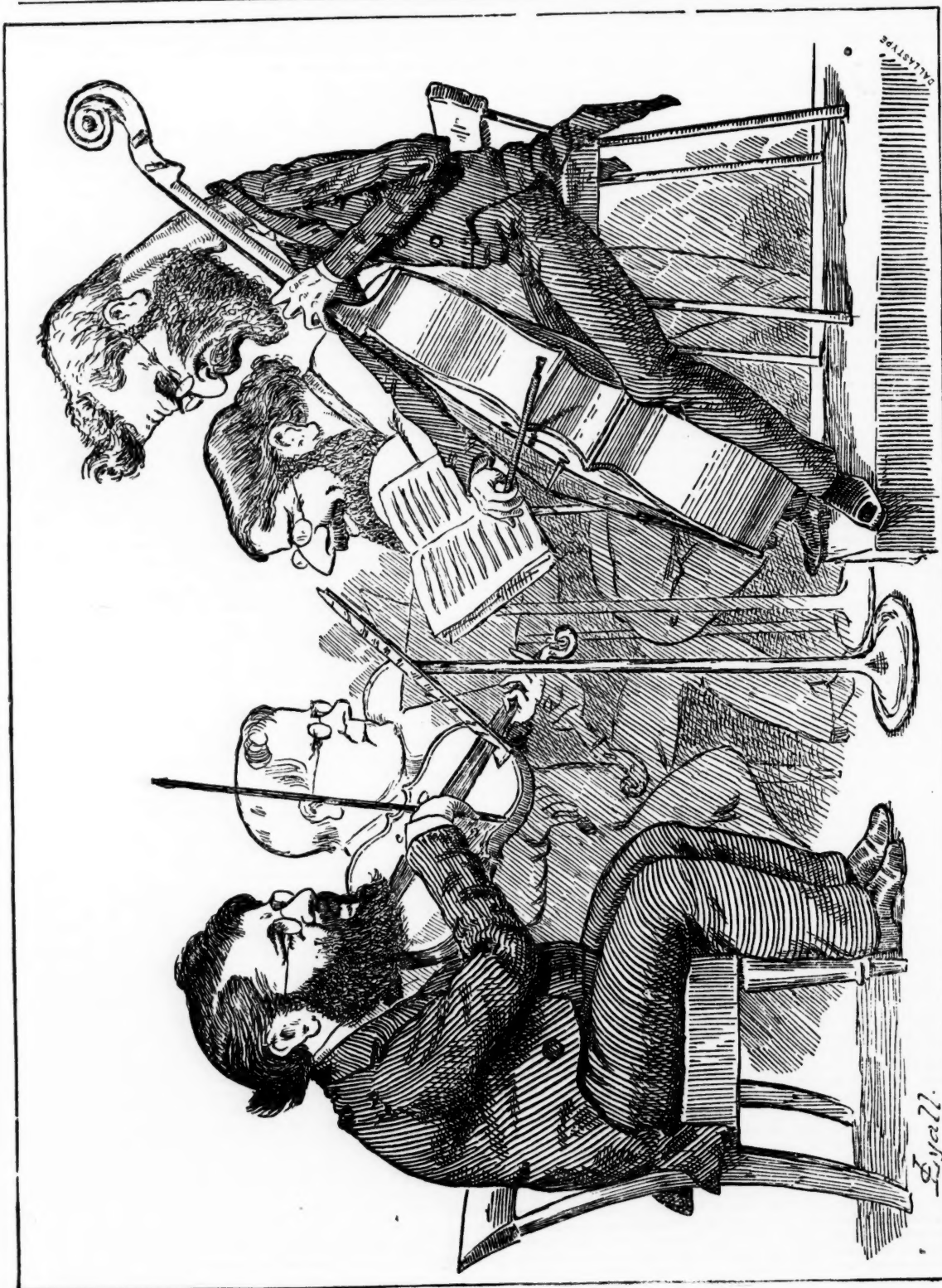
REVIEWS.

Te Deum, set to music in the key of A flat major, by E. J. Hopkins.

The skill, taste, and judgment of the organist of the Temple Church are often made manifest outside the precincts of the building, to the fame of which his musical gifts have been devoted, by compositions which quickly travel far and wide, and are certainly destined to hold a place in the future by the side of works of musicians, who, from the Reformation downwards, have never let the Church, in any generation, lack appropriate strains. There has been a continuity of song, a continuity that has retained, through musical fashions and developments, not only a unity in feeling, but also in form of expression. Take for instance three settings of the *Te Deum*, Tallis's, Rogers', and Hopkins', far apart in time, and different as they are in many respects, yet one spirit pervades them; and more, the same kind of framework encloses the varied musical thoughts. It is to be regretted that some young church composers seem to hold up the "part song" as their model, instead of the learned and venerated anthem. Mr E. J. Hopkins has shown in his latest setting of the *Te Deum* that it is possible to do something new without destroying old forms. In the printing of the *Te Deum* he has called attention to the divisions it naturally presents. The opening lines, part 1st, he terms the doxology to the Father; the 2nd part commencing "Thou art the King of Glory," the doxology to the Son; the 3rd, "We believe," the advent; the 4th "O Lord save Thy people," the daily prayer and thanksgiving; the 5th "Vouchsafe, O Lord," the prayer for purity; the 6th, "O Lord, let Thy mercy," the prayer for continued grace. The resolution of the ancient Hymn into its constituent parts directs the mind to its comprehensive beauty, and makes clear the truth of the musical setting. It will be seen that the phrases of each part reflect and express the varied nature of the holy utterances. But really one character, that of subdued devotion, pervades the whole, giving it thereby a unity seldom found. It need not be said that Mr Hopkins has written scholarly, he could scarcely do otherwise, at the same time he has confined himself to a simplicity that renders the *Te Deum* suitable for choir or congregation, with or without accompaniments.

Art and Letters.—This illustrated magazine, conducted by Mr Comyns Carr, now reaching its sixth number, fully sustains the interest, and substantiates the promise made on its introduction last October. The engravings are excellent in choice of subject, and skill in execution; whilst the letterpress, written in capital style, affords interesting and valuable information concerning the artists whose works are reproduced. In the first number Jean François Millet, the "peasant-painter" has the post of honour, which his life and works fully deserved. At the present time the necessity of individuality cannot be too much enforced, for artists more and more congregate in the great centres of European Society, and therefore are continually exposed to the temptation of moving in the same grooves. Millet, leaving Paris and its artificiality, found in humble scenes of village life, subjects more suitable to his simple truthful nature. He gave proof that the painter, seeking with earnest heart, never wants for appropriate themes. Attention is directed in the second and third numbers to the remarkable Spanish artist Mariano Bernardo Fortuny, who, after a brief, but brilliant career, died in Rome in 1874 at the age of thirty-seven, two years more of life than that allotted to the English Frederick Walker, laid to rest in Cookham churchyard in 1875. The genius of each of those gifted men is illustrated by engravings of merit. Nos. 4 and 5 are made interesting by articles on the military painters of the day. The Frenchmen, Edouard Detaille, and A. Neuville, appear to have made obsolete the battle pieces of former days, when a panoramic view of opposing hosts was drawn with a formal accuracy impossible to realism. The painter's old bird's eye view of war has passed away with the musician's "Battle of Prague." The French artists have had personal experience of the horrors of modern carnage, and with vividness have depicted the episodes and combats that actually came under their own eyes, and saddened their own hearts.

PENCERD GWFFYN.

Before the Concert.*After the Concert.*
Veni—Vidi—Vinci!

For Zerbini read Strauss.—O. S.

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,
TWENTY-FOURTH SEASON, 1881-82.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE THIRTY-FIRST CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, FEBRUARY 27, 1882,

At Eight o'clock precisely.

Programme.

PART I.—Quartet, in D major, Op. 44, No. 1, for two violins, viola, and violoncello (Mendelssohn)—M.M. Joachim, L. Ries, Hollander, and Platti; Song, "Where'er you walk" (Handel)—Mr Abercrombie; Nachtstück, Op. 23, No. 4 (Schumann), and Waltzes, Op. 39 (Brahms), for pianoforte alone—Miss Agnes Zimmermann.

PART II.—Trio, in E flat, Op. 100, for pianoforte, violin, and violoncello (Schubert)—Miss Agnes Zimmermann, M.M. Joachim, and Platti; Song, "Celia" (Sa'aman)—Mr Abercrombie; Hungarian Dances, Nos. 17, 15, 20, 21, for violin and pianoforte (Brahms and Joachim)—Miss Agnes Zimmermann and Herr Joachim.

Accompanist—Mr ZERBINI.

SATURDAY AFTERNOON, FEBRUARY 25, 1882,

At Three o'clock precisely.

Programme.

Quintet, in D major, No. 8, for two violins, two violas, and violoncello (Mozart)—M.M. Joachim, L. Ries, Hollander, Zerbin, and Platti; Song, "Connais-tu le pays" (Thomas)—Miss Santley; Sonata, in B flat minor, Op. 35, for pianoforte alone (Chopin)—Mme Marie Krebs; Adagio, in E major, for violin, with pianoforte accompaniment (Viotti)—Herr Joachim; Song, "Sing on, ye little birds" (Waley)—Miss Santley; Sonata, in C minor, Op. 30, No. 2, for pianoforte and violin (Beethoven)—Mlle Marie Krebs, and Herr Joachim.

Accompanist—Mr ZERBINI.

CRYSTAL PALACE SATURDAY CONCERT, THIS DAY, at Three. The programme will include Symphony, "The Power of Sound" (Spohr); Violoncello Concerto in D minor, Andante and Finale (Platti); Academic Festival Overture, Op. 80 (Brahms). Vocalist—Mme Patey. Solo Violoncello—Herr Robert Hausmann. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s. 6d., 1s., and 6d.

TO CORRESPONDENTS.

Owing to pressure on our space, several continued articles, amongst which are "Form or Design in Vocal Music," "Cherubini," &c., are unavoidably left over.

DEATH.

On the 21st. Dec., at Alfred Street, Bow, JANE, the beloved wife of EDWARD WOOLLEY, many years orchestral violinist, Sacred Harmonic Society, London.

Mme CHRISTINE NILSSON's husband, M. Auguste Rouzaud, died in Paris on Wednesday morning, of paralysis of the brain, brought on by over-excitement during the late panic on the Bourse.

MISS STEPHENS (Dowager Countess of Essex), the once popular vocalist, died on Wednesday morning in her eighty-eighth year, of bronchitis and congestion of the lungs, at her residence in Belgrave Square. Miss Stephens was aunt to the esteemed professor, Mr Charles E. Stephens.

DEATH OF MME CELESTE.—Another link in a long chain of dramatic memories, connecting the present with a fresh generation of playgoers, has been broken by the death of that once highly popular actress Mme Celeste, who expired at her residence in Paris on Sunday, the 12th inst., her last hours being solaced by the affectionate care and solicitude of her daughter, Mrs N. E. Elliott. Mme Celeste was born at Paris on August 6, 1811, and at a very early age was admitted as pupil at the Académie Royale, where such rapid proficiency was attained that when scarcely sixteen she accepted an engagement for the United States, and during her stay she married an American gentleman named Elliott, who died years ago. Returning to England in 1830, Mme Celeste appeared at Drury Lane and other metropolitan theatres, and won a distinguished position. In 1844 she was leading actress and directress of the Adelphi, where her impersonation of the Indian girl Miami, in Buckstone's drama, *The Green Bushes*, became identified with her popularity. In this character and at this theatre, she took her farewell (October, 1874), after an engagement of 12 nights. In November, 1859, Mme Celeste became lessee of the Lyceum, a position she held for two years.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, FEBRUARY 25, 1882.



DR BEARD (*loquitor*).—We have got him back at last. All hail to the master!

To J. J.

Hoch!

Hail! mighty monarch of the bow,
A sceptre truly wielded thou
Within the realm of Art;
Here willing subjects gladly join
To pay thee in thy kingdom's coin—
The homage of the heart.

Again we welcome to our strand
The potent magic of thy wand,
Which brooks no rival near;
As round thy brows the bay we twine,
Enchanter, wake those strains divine,
And reign without compeer.

WEISTAR.

THE POPULAR CONCERTS.

Herr Joachim's first appearance for the season was attended by the usual circumstances—that is to say, an overflowing audience and great enthusiasm. Connoisseurs looked for these things with assured eyes, albeit arguing from experience in other cases, the time has come for lukewarmness, if not indifference, to show itself. Thirty-eight years have passed since Herr Joachim, then a boy of thirteen, appeared amongst us as a candidate for favour. While he grew in stature and experience admiration of his talents grew also, but it is hard to suppose that even his warmest admirers anticipated so long a stretch of supremacy as that which the Hungarian violinist has

actually enjoyed. The future is always big with possibilities; nature loves to show that she can improve upon efforts hitherto accounted her best; popular applause is fickle, and the foothold of a public favourite is ever uncertain. But Herr Joachim seems to enjoy an immunity from besetting dangers. Rivals come and go, leaving him unaffected, and in the realm of his art no Laodicean exists. We can account for this only by reference to the permanent authority of genius, and to the powerful charm of natural gifts consecrated to the highest uses. In all such instances, however, analysis is of little avail. There are the facts, and if we cannot exactly explain them, we know that they are rightful, and our own sensations make us glad of them.

When Herr Joachim arrives the star of Beethoven, always in the ascendant, begins to shine with double brightness. So it shone on Monday night, when two of the master's works were performed with singular finish and beauty of effect. The well-known quartet in F (Op. 59) came first of these, followed by the trio in G major (Op. 9) for strings only. In the *adagio* of the quartet, Herr Joachim, ably supported by Messrs Ries, Straus, and Piatti, was great as ever. It seems the peculiar privilege of this artist to divine the spirit of Beethoven's slow movements—those in which the composer's genius, like some lark of strong and daring wing, reaches the very gate of heaven. With what reverence Herr Joachim interprets the master's utterances! How careful he is to avoid all self-assertion, all appearance of thrusting his personality between composer and audience! Herein lies a part of his secret. Because of the very clearness with which we see Beethoven do we recognize the presence and work of Joachim, and so gratitude mixes with admiration. Besides introducing his favourite master on two occasions, Herr Joachim played his own Romance in B flat (Op. 2) and Paganini's Caprice in E major, to the intense delight of the audience, who cheered this exhibition of "virtuosity" with even more vigour than they acclaimed the less readily comprehensible work done in the concerted pieces. Henceforth to the end of the season the tide of success at Mr. Chappell's concerts will run high and strong. The pianist was Miss Krebs, whom we must congratulate upon a very able and appropriate rendering of Chopin's Nocturne in C minor and Impromptu in F sharp minor. The subtle flavour of the Polish composer's music is not discerned, much less communicated by every artist that plays it. In this essential matter, however, Miss Krebs was notably fortunate. She executed her task with as much delicacy and *esprit* as fluency, and gave unqualified satisfaction to an audience whose good opinion was decidedly worth having. The vocalist, Miss Annie Marriott, introduced Handel's pretty, though difficult song, "Lusinghe più care," and, with Miss Edith Millar, sang, to English words, one of the same master's Italian duets, being in each case ably accompanied by Mr. Zerbini, who also took the pianoforte part in Herr Joachim's solo pieces.—D. T.

HERR JOACHIM.—Herr Joachim has returned to London for the season and appeared for the first time at last night's Monday Popular Concert. He was the leader in Beethoven's quartet for strings in F (Op. 59), and had selected as his solo pieces his own romance for the violin and Paganini's Caprice in E. His playing has never been more perfect, and his reception on the part of a crowded audience was as enthusiastic as on any previous occasion. Miss Krebs was the pianist of the concert, one of the features of which was the exquisite rendering of Handel's duet, "How lovely is the face," by Miss Annie Marriott and Miss Edith Millar.—Times, Feb. 21.

TO OAKES OF THE ORKNEYS.

SIR,—The *Variations Sérieuses* of Mendelssohn were composed at Leipzig in 1841, the only reference to them occurring in his "Letters" being the subjoined:—

"Do you know what I have recently been composing with enthusiasm?—Variations for the piano—actually eighteen—on a theme in D minor; and they amused me so famously that I have already begun others."

Here Mendelssohn refers to the Variations on Themes in B flat and E flat respectively.—I am, sir, your obedient servant,

Abraham Sabote Silent.

Silent.

Upon a hill's last crags, some mighty firs
Wailed out grim music to the wild sea-wind.
The place was cool and dim. The sun had set.
And there I put an end to wandering;
And lay me down, for being tired to death;
And heard a sighing all about my ears,
And then great stillness: and I slept and dreamed.
I dreamed that in deep sleep, there softly strayed,
Across my eyelids, fingers beautiful
That opened them to glamour of the wood,
And then a girl most wonderfully fair.
She never spoke, albeit once her lips
Unclosed a little in a little smile
Which lit her face up as the moon might do
To broken lilies drifting from the shade.
I never heard her heart beat, but she came
In lingering wise that told of slow heart beat.
Meantime a spell so bound me that I slept
And could not move my hand, nor say a word.
Great were her eyes and grey, and held large light,
Restless and wan and with headachy look:
And, when a weariness too heavily
Upon them weighed, the long dark lashes fell;
And then her head would droop like some lone flower
Careworn and finding nothing worth its care.
How my brain strove and tried to hold back time!
How every breath I drew parched up my lips!
How my heart sank for dread lest she should go!
Her clustered silken locks; her forehead pale;
Her pale, and exquisitely fashioned face;
Her little nose and mouth; her cheek, whereon
A faint blue vein was just discernable;
Her ears for butterflies to kiss and die;
Her delicate light eyebrows, like two clouds,
Two streaks of almost gold, the weak south wind
Traces ere dying in the day's decline
Over the moon and tranquil evening sea:
All these I clung to with a dizzy brain.
And, from sheer pleasure, even shut my eyes
One moment. When I looked again. Nothing.
Without one word to link my soul and hers,
She was no more before me, was quite gone.
And thereupon I sought with bitter grief,
Saying, "God, give me back those eyes again,"
"That face of hers, half cold, half sad and sweet."
But nothing answered, save the firs, which hissed
And cried with a hollow crying at the gale.

Polkaw.

BÖHM.

(To the Editor of the "Musical World.")

SIR,—You most kindly afforded space for my own recollections concerning the invention of the Böhm flute, and have shown a yet wider liberality in reproducing Dr. Schafhäutl's exhaustive paper upon the same subject.

At the risk of inviting obvious remarks about "flute lore," I venture to appeal to you to give a hearing to Böhm himself; after which, if you grant my request, I will not again trespass on your good nature.

Since I last wrote Mr. Carte, whose firm originally held Böhm's patent, and who still makes his flutes most excellently, has sent me a very interesting English manuscript, written in Böhm's, to me, familiar hand; and relating the history of those gradual improvements which, beginning with the "ring-keyed" flute and its fingering—alleged to have been borrowed from Gordon—culmin-

ated in the cylindro-conical instrument patented in England and France about 1846 (I think?).

Böhm fully details his relations with Gordon; but the pamphlet (which will, I hope, be published) has an interest quite distinct from all personal questions. I can especially recommend its perusal to those who are prepared to proclaim Böhm an impostor, and who may therefore be glad to know something of the rudiments of that science upon which his imposture is founded.

I have epitomized and extracted as briefly as possible those passages which refer to the disputed invention.—I am, Sir, very obediently yours,
W. S. BROADWOOD.

London, Feb. 18, 1882.

Böhm says:—Being myself a skilled mechanist, I had always either made or modified the flutes on which I played. In 1828 I established a flute manufactory of my own at Munich.

In 1831 I played both at Paris and London on a flute of the old system made, and in some details improved, in my factory at Munich.

While in London on this occasion, I was struck by the tone of Nicholson's large holed flute; while the ingenious though unsuccessful attempts to improve mechanism of Mr Gordon (an amateur whom I then met for the first time) set me thinking whether I could not myself design a flute, which should combine the advantages of large holes, with those of improved mechanism. I had long meditated something of the kind; and now, on my return to Munich, I proceeded to carry out my plan.

"I considered Gordon's mechanism too complicated; and the holes of his flute wrongly placed. He used, among others, one 'ring key to avoid the F lever.' The E hole of his flute was bored lower down and covered with a key. He had also on his Flute a number of keys and levers made, some of which were ingeniously devised; but they were much too complicated, and of no use, as the instrument wanted throughout a correct acoustical (*sic*) basis."

I began a series of experiments from which resulted a system of holes novel as to number, size, and position. To these I adapted a wholly novel system of fingering, carried out by means of ring keys (explained in detail). My ring keyed flute was completed in the beginning of 1832. I played upon it in London in public in 1833.

In that same year Gordon wrote to me from Lausanne (the letter is quoted *in extenso*, in French), ordering of me a flute on his system of fingering, and enclosing for my guidance a table of fingering. Eventually he came to Munich to superintend the execution of this order. He soon however discarded the system he had thus far used; and took to another, parts of which were copied from my flute, as he acknowledges in the introduction subsequently published with his table of fingering for a Diatonic flute (this is the introduction already referred to by Dr Schaffhäutl.)

After a year's work in my manufactory at Munich, Gordon completed his diatonic flute (lithographs of Gordon's flute, and of Böhm's ring-keyed flute are appended to the manuscript. There is no sort of resemblance between them).

"This diatonic flute, 'from what I know, was neither imitated nor played by any one else; and, afterwards, when I met him again in London, Gordon wished to have one of my flutes, as he was not satisfied with his own. I have the proofs of all these facts in my hands. How, then, could my flute be an imitation of his, which was made more than a year after mine had been completed?"

"Mr Gordon had made use of essential parts of my instrument when he constructed his; but he, a gentleman in every respect, always legally acknowledged it.

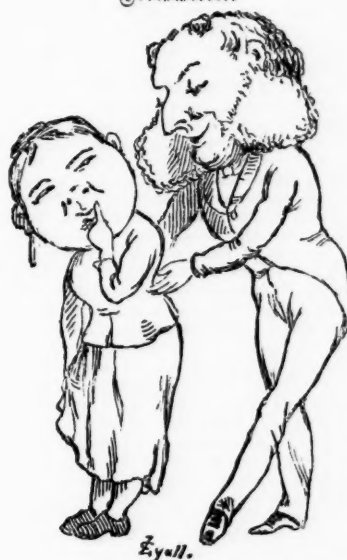
"I, myself, had never placed a high value on this, my invention' (says Böhm of his fingering). 'Without the repeated appeals made to me, I would scarcely have considered it worth while to claim its authenticity; as all the discussions on this subject refer merely to the key mechanism, which is usually judged of by individual views, each one thinking that the best which suits his tastes or fingers. I only valued my own system of fingering so far as I found in its contrivance the most simple means for the attainment of my object; which was, the improvement of the flute as to its acoustical (*sic*) proportions. For this is the chief foundation of the higher or lower degree of perfection in all instruments, their mechanism being but of secondary importance. It is also much easier to construct keys, than to improve notes.' 'From 1833 till 1841 I was more occupied in steel and iron works' (he had been appointed an inspector of mines) 'than with music; but the surest proof of the authenticity of my invention may be a statement of my motives for constructing a new flute, and the explanation of the acoustical (*sic*) and mechanical principles I made use of. For he alone is capable to produce a rational (*sic*) work, who is able to give account for every detail, from its conception to its completion.'

"Böhm then gives an outline of the acoustical principles applicable

to the manufacture of wind instruments in general, and to that of the flute in particular. After which he describes the various experiments by which he proceeded, till he finally completed and patented the Cylindro-conical Flute, which gained prizes in so many exhibitions, and which is now in general use."

[Copied or epitomized from Böhm's autograph manuscript, Feb. 18, 1882.—W. S. B.]

—o—
Irresistible.



DON KENSINGTON OF THE SOUTH (*persuasively*).—"La ci darem la mano, &c."

MISS HANOVER TENTERDEN (*coolly*).—"Vorrei—e—non vorrei, &c."
(*Curtain.*)

—o—
CONCERTS.

BACH SOCIETY.—The first of two concerts proposed to be given by this society during the present season took place in St James's Hall on Thursday evening Feb. 16 and was attended by a large number of well-known connoisseurs, whose gathering together is always a sign of some particular interest. In this case the attraction was due to a group of Church composition, more or less representing three different schools—the English, the German, and the Italian. Here our own land has no reason to dread rivalry. English Church music, from the time of the great intellectual and religious revival under the Tudors, to the present day, holds its own in comparison with any other, and is an invincible argument in the mouths of those who, like Prince Leopold at Manchester, contend that we are not *au fond* an "unmusical nation." The work chosen for performance on Thursday fairly represented the average merit of their class, as all must admit who know Byrd's six-part anthem, "Sing joyfully unto God our strength," Dr. Greene's "I will sing of Thy power," and Sir Gore Ouseley's "Great is the Lord." It will be observed that these compositions belong respectively to the seventeenth, eighteenth, and nineteenth centuries. Hence their performance supplied an excellent opportunity of observing, not so much evidence of marked change as of stability in all that may be regarded as fundamental points. Of late years certain English Church writers have yielded to the influences of Mendelssohn or Gounod, and familiarized us with "prettinesses" not much akin to the grave and dignified outpourings of their elders. To this school Sir Gore Ouseley does not belong, nor can the path of English Church music be yet said to have swerved from the line that stretches back to the Tudor musicians. Accepting the Oxford professor's anthem, therefore, as representing our century, it was curious to note how comparatively little change has come about in three hundred years. We do not say that the fact is surprising. The tendency of ecclesiastical art, as of ecclesiastical matters generally, is to "mark time," or, if ground be unconsciously gained, to retire with a burst of fervid devotion to things as they were. In this case, perhaps, there is a distinct advantage in marking time, since it is hard to conceive worship music more

noble and appropriate than the best effusions of our old English masters. That Bach's double chorus, "Nun ist das Heil," worthily illustrated the kindred art of Lutheran, Germany needs no saying, nor could a world have been chosen more distinctive of Italian Church music at the beginning of its best days than Palestrina's "Missa Papæ Marcelli," which was heard on Thursday for the first time in an English concert-room. Apart from the historic interest of this Mass, as proceeding from the official action of the Sacred College with a view to much-needed reform, the music is a singularly beautiful example of Palestrina's skill. It must not, of course, be judged by comparison with the music of our own day. Such a course would not only be illogical but unfair. It would have its counterpart in a duel fought between a matchlock man of Elizabeth's time and a modern rifleman. Palestrina, though perhaps not conscious of his disability, was tied and bound by rules that kept him within narrow limits; whereas the Church composer of our day is almost free to do as he pleases. The marvel is that with so few chords available, such a narrow range of modulation, and so few admissible devices for avoiding the monotony of simple diatonic harmony, Palestrina was able to sustain the interest of his work. At the time when it was written, the "Missa Papæ Marcelli" must have seemed as though it had fallen from heaven, and even now, as we mark the steady flow of its sweet and massive chords, varied by play of fancy and the devices of an age which over-elaborated everything within the narrow bounds to which pedantry confined its ingeniousness, we cannot help but admire. The Bach Society did well to let us hear this Mass, and might with advantage rescue many kindred works from the oblivion in which we have permitted them to remain. Other notable features of the programme were Bach's Sonata in E flat, for pianoforte and flute, played by Messrs Svendsen and Kemp, Boccherini's Sonata for violoncello, in which Signor Piatti once more charmed every listener, and—not to speak of madrigals and part-songs—Handel's duet, "Conservate," capably sung by Miss Robertson and Mdmé Fassett, who had no difficulty in securing proper attention and regard for a very interesting example of the master. The solo passages in the Mass were given to the ladies just named, with them being Messrs Shakspeare, Kempton, and Tremere. Mr Pettit well discharged important duties at the organ, and Mr Otto Goldschmidt conducted with his customary care and success.—D. T.

THE KILBURN MUSICAL ASSOCIATION gave its second concert of the season at the Town Hall, Kilburn, on Tuesday, the 21st inst. Mendelssohn's *Elijah* was given, the principal artists being Miss Florence Norman, Miss Allitsen, Mr F. Wood, and Mr F. Penna, vocalists; Mrs Wake, Miss Gollmick, and Mr Victor Gollmick presiding at the piano and harmonium. Owing to the absence of Mr Adolph Gollmick, through illness, Mr Walter F. Clare conducted. The performance throughout was creditable to all concerned, and a large audience testified their appreciation by frequent applause and encores. The indulgence of the audience was craved for Miss Allitsen, who was suffering from a severe cold. This notwithstanding, she sang with her accustomed purity, taste, and tenderness, and received unanimous encores for "Woe unto them" and "Oh, rest in the Lord." The fresh, resonant voice of Miss Florence Norman told well in the soprano solos, &c., and, as upon previous occasions, was much applauded. Mr F. Wood, manifestly oppressed with cold, struggled through the tenor music manfully, and created quite a favourable impression by the artistic and expressive manner in which he sang. Mr Fred. Penna had much to do in the bass part, and did it well, more especially the recit. and aria "It is enough." The trio, "Lift thine eyes," was re-demanded. The chorus gave evidence of careful rehearsal, and were kept well in hand throughout by Mr Clare, who conducted like a veteran. The accompaniments were all that could be desired. The audience were hearty in their acknowledgments, and showed good taste by remaining till the last note of the last bar was sung.—W. H.

PROFESSOR MICHAEL BERGSON gave his second *séance musicale* on Monday evening, Feb. 20th. The following is the programme:—Duet, Grand Sonata in E flat for the pianoforte, by Moscheles, played by Miss Eugénie Sturmfels and Mr Bergson; Song, "Dying Embers," the words by Percy Mocatta, music by Lindsay Sloper, effectively sung by Mdmé St. Ives; "Grande polonaise héroïque," for violin, by M. Bergson, played with great success by Mr Pollitzer; "Midnight Chimes" (words by Maria X. Hayes), and "The Better World" (words by Mrs M. A. Baines), music by M. Bergson, charmingly sung by Miss Jessica O'Brien (violin *obligato* by Mr Mori). Fragment of *Sylvia* by Leo Delibes, for the pianoforte (Miss Mary Fowel); *Scena and Aria* from M. Bergson's opera, *Luise de Monfort*, arranged for clarinet, effectively played by Mr J. E. Turrell; *Melodie* composed for the violoncellist Hollman, transcribed for the pianoforte and performed by the composer, Mr P. Mocatta; "Serenade Moresque" (words by M. X. Hayes) and "Il Ritorno"

(Rondo Valse), by M. Bergson, brilliantly sung by Miss Bertha Foresta; "When thou art near" (Sullivan), and "Close to the Threshold" (H. Parker), sung by Mr W. Broughton; and "Saltarello," from Mendelssohn's Italian Symphony, arranged for the pianoforte by Stephen Heller, played by Miss Lavinia O'Brien. Miss Minnie Bell gave two agreeable recitations, and Professor Bergson terminated the *soirée* by playing three of his favourite pianoforte pieces:—"Danse favorite de Maria Leszczynska," "Un Souvenir" (*reverie*), and "Un Orage dans les Lagunes." Mr Nicholas Mori conducted.—K. L.

MR J. T. HUTCHINSON gave his annual concert on Tuesday evening, February 14, at the Holborn New Town Hall. The singers were Misses Larkcom, Cockburn, and Burton; Messrs Taylor and Hutchinson. There was a choir of 150, the organist was Mr E. H. Turpin, and the pianist, Mr W. G. Wood. Mr William Lemare conducted. The *pièce de résistance* was Mr J. Francis Barnett's cantata, *The Ancient Mariner*, which was excellently rendered both by soloists and chorus. A miscellaneous selection followed, including Rossini's overture to *Guillaume Tell*, capably played on the organ by Mr E. H. Turpin; a part song by Mr Lemare, "Whispering Leaves;" the Scotch ballad, "Robin Adair," sung by Miss Cockburn (encored); "Montrose's Love Song," energetically delivered by Mr Hutchinson, &c. The concert concluded by Mr Lemare's choir singing Eaton Fanning's characteristic part-song, "The Vikings."

MR FREDERIC PENNA gave his illustrated lecture on the "Art of Singing" at the Marlborough Rooms on Thursday evening, Feb. 9, before a fashionable and artistic audience. Our contemporary, *The Morning Post*, alluding to the lecture, says:—"Mr F. Penna, an excellent vocalist and teacher, on Thursday read a lecture at the Marlborough Rooms on the 'Art of Singing,' with rules from the formation of a tone to everything that a singer ought to know, to do, and to be. His remarks were illustrated with vocal pieces, given by himself and his accomplished daughter, Miss Catherine Penna, and accompanied by Mr W. Ganz on the pianoforte. Many of the observations, drawn from a long experience, and marked by sound common sense, are of such value that they ought to be widely known. Young students would be greatly benefited by them, and many teachers would find them of great advantage as an aid and incentive to the higher claims of art."

Mdlle ALICE ROSELLI, the accomplished vocalist, gave an "At Home" on Tuesday evening, February 14th, at Lady Frances Warburton's mansion, South Kensington. There was a large and fashionable audience, all of whom evidently enjoyed the varied musical programme provided for them. Mdlle Roselli's fine dramatic voice and thorough artistic singing were heard to advantage in the duets "Una Notte a Venezia," with Mr W. H. Cummings, and "Quis est Homo," with Miss Helen Meason, as well as in the quartet "Mezza notte," with Miss Meason, Messrs W. H. Cummings and Thurlay Beale, and in Mr Marzials' ballad, "Leaving yet Loving." Mr Cummings pleased everyone with his own charming ballad, "Just as of old." Mr Thurlay Beale sang Gounod's "Maid of Athens," and Miss Helen Meason the same composer's "O that we two were Maying." Mr Cusins and Mr Sydney Smith played some brilliant pianoforte solos, and Miss Minnie Bell recited two dramatic pieces. Miss Beata Francis and Mr and Mrs Furlong also assisted as vocalists. Mr Lindsay Sloper and Signor Li Calsi accompanying with their usual ability. Mdlle Roselli may be congratulated upon the *clat* with which this agreeable evening passed off.

CLERKENWELL POPULAR BALLAD CONCERTS.—The concerts which the committee of the "Popular Ballad Concerts" have given each week at the Foresters' Hall, Clerkenwell Road, have been thus far well attended, particularly by the poorer classes—for whom the committee specially cater—the prices being very moderate. On Monday evening, Jan. 30th, the singers were Misses Winthrop and Tennyson, Messrs Blandford and Thorndike. Mrs Fairfax gave a "recitation," Mr John Payne (M. Sainton's clever young pupil) played a couple of violin solos, and Mr Brinley Richards contributed some of his well-known pianoforte pieces—Mr W. Henry Thomas being the conductor. At the concert on Monday evening, Feb. 6th, the singers were Mrs Osborne Williams, Misses Adela Vernon and Touzeau, Messrs Fulkerson (who also recited in the absence of Mr Harrison) and Theo. Marzials. The instrumentalists were represented by Mr Foster Cooke (violoncellist) and Mr W. Henry Thomas, who played several pianoforte solos and also accompanied the singers. At the third concert (Feb. 13th) the artists were Miss Beebe, Mdmes de Vane, Florence Winn, Miss Laurence, Messrs Rivers, St George, and Bennett (violin)—Mr W. Henry Thomas again acting as conductor. On Monday, Feb. 20th, an attractive programme was interpreted by Lady Campbell, Miss Wigan, Mr Lazarus, and other notabilities. Among the artists for next Monday (27th Feb.) we observe Mdlle Liebhart, Miss Emily Paget, and Mr John Radcliff, of the Royal Italian Opera.—M. A. G.

MESSESS FERDINAND AND HERMANN CARRI gave a concert on Thursday, February 23, at Steinway Hall. The one a violinist and the other a pianist, both of considerable talent. The following is the programme, each number being received with unanimous and deserved applause.

1, Sonata for piano and violin, D minor, Op. 21, (Gade); 2, First Grand Concerto for violin, (Paganini); (Cadenza by Ferdinand Carri); 3, Fantasia, "Lucia di Lammermoor," for piano, (Liszt); 4, Walther's Prize Song from *Die Meistersinger von Nürnberg* for violin, (Wagner); 5, Transcription for the pianoforte of "O Du mein holder Abendstern" (*L'Etoile du soir*) from Wagner's *Tannhäuser*, (Liszt); Etude, "Eroica," (Henselt); and Gavotte for the left hand alone (Bach); 6, Fantasia, "Othello" for violin, (Ernst); 7, Polonaise, A flat, for piano, (Chopin); 8, Sonata for piano and violin, G major, Op. 13, (Rubinstein).

The room was well attended and the concert-givers, who, we understand, "hail from America," will, no doubt, be often heard during the ensuing season.

PROVINCIAL.

CANTERBURY.—The performance for the first time in this city of Dr Longhurst's new cantata *The Village Fair* at the Music Hall, on Monday evening, Feb. 6th, met with an enthusiastic reception, says the *Canterbury News*, and we heartily congratulate our talented Cathedral organist upon the brilliant success which his latest composition has achieved. It was but natural that the performance of a work which has received such favourable criticism and roused so much interest in musical circles in this district should attract as large and fashionable an audience as that which attended the concert. The assemblage included nearly all the prominent musicians in the district and therefore was gratifying to Dr Longhurst, as indicating the unanimous feeling of a critical audience. Of the general execution of the work we can speak in the highest terms. About fifty ladies constituted a very effective and well balanced chorus. The performance of both band and chorus indicated that the minutest details in the preparation of the work had not escaped the attention of the conductor. The principal singers were Miss Jessie Royd, Mdlle Van Senden and Miss Jessie Griffin, (a young and promising student of the Royal Academy of Music, London). The second part of the programme consisted of Sterndale Bennett's *May Queen* which, though often heard in Canterbury was never more effectively rendered than on the present occasion. The singers were the choir and the ladies who sang in Dr Longhurst's cantata, assisted by Messrs H. Guy and R. Rhodes.

CHELLENHAM.—The last of the promenade concerts of the present season took place on Saturday, and proved, like its predecessors, a success. Mr Ricardo Linter, who was the pianist, played four solos in brilliant style, and received encores for two of them. In the absence of Mr Von Holst (who was unable to attend, through a severe domestic affliction), Mr Linter accompanied Miss Catharine, the vocalist of the concert, in her songs. The concert was a great success from a musical point of view, and we trust the season has proved remunerative to the spirited caterers.—*Cheltenham Examiner*.

BIRMINGHAM.—The attractions of the following programme for the fourth concert of the present series of Mr S. S. Stratton's Popular Chamber Concerts brought together a thoroughly representative gathering in the Masonic Hall.

Quintet—Pianoforte, flute, clarinet, horn, and bassoon, (C. S. Heap); Sonata in G (Op. 78)—pianoforte and violin, (Brahms); Fantasiestücke, "Abends," "Aufschwung," and "Novellette" in E, (Schumann); Romance—piano and flute, (F. E. Bache); Septet in E flat (Op. 20), (Beethoven).

Dr Heap's quintet was admirably played, says the *Birmingham Post*, and received quite an enthusiastic burst of applause at the conclusion. Brahms' Sonata was played by Mr T. M. Abbott and Dr Heap in a manner worthy of the piece. The three pieces by Schumann had the requisite care bestowed upon their performance by Dr Heap, and Mr Gregory with the help of Mr Stratton played the charming romance for pianoforte and flute, by one of the best remembered names in Birmingham, the late Mr F. E. Bache, with musicianly skill and encouraging success. The septet, which concluded the concert—one of the best Mr Stratton has yet given—was entrusted to Messrs Abbott, Griffin, Owen, Heath, Pountney, Probin, and Edwin, and was most ably interpreted.

WOLVERHAMPTON.—The third subscription concert of the Festival Choral Society was given in the Agricultural Hall on Wednesday evening, Feb. 8th. The principal singers were Miss Eva de Farstein, Messrs J. D'Arcy Ferris and J. H. Blower. The instrumentalists were Mr T. M. Abbott (violin) and Herr Van Biene (violinello), Messrs J. Anson (contra basso), H. Nicholson (flute), Dubruq (oboe), A. Probin (horn), with Dr C. S. Heap as pianist and conductor. The Choral Society contributed glees, part-songs, &c., including Mendelssohn's setting of the 43rd Psalm, Piusini's

"Stars of the Summer night" and the same composer's "Lullaby of Life," Dr Heap's "Who is Sylvia?" (composed for and dedicated to the Wolverhampton Choral Society), and other well-known compositions. Among the interesting pieces in the programme was a *Gavotte* and *Courante*, for the pianoforte, by Stephen Heller (Op. 115), played by Dr Heap. Mendelssohn's *St Paul* is announced to be given at the next concert on April 24th.

TAUNTON.—The committee of the Taunton Philharmonic Association were unfortunate in fixing the date of their first concert. Compelled to postpone it from last month, they selected the evening of all others when the borough election would be proceeding, and when the great Liberal meeting was held in the Castle Hall, they courageously determined to proceed, and were rewarded with what must, under the circumstances, be regarded as a very good house. The work selected was Macfarren's cantata, *The Lady of the Lake*, which had been carefully rehearsed under the able guidance of Mr T. J. Dudeney. Departing from the established rule, the committee decided this year to engage a professional artist to sing the principal soprano music, and in Miss Catherine Penna the audience found a lady qualified in every way to do justice to the principal character. She was well supported by members of the Philharmonic class, and the choral music was capitally rendered by a well-trained body of voices, under Mr Dudeney's baton. Miss French, of Bath, took the part of Malcolm Grème (contralto), at short notice, and she acquitted herself, as usual, in a thoroughly competent manner. The other characters in the cantata were well sustained by members of the association. The concert was admitted on all hands to have been a gratifying musical success.

BRIGHTON.—At the Aquarium on Saturday afternoon last a new and original operetta was produced, entitled *A Storm in a Tea-cup*; or, *The Art of Navigation*, composed by Mr Frederick Corder, who is rapidly coming to the front as a composer. It may be remembered what success his Symphony in E flat met with at the last Norwich Musical Festival. The music in the operetta (the scene of which is laid on board a yacht) is bright and sparkling throughout, and was enthusiastically received—in fact, so much so, that the directors had it repeated in place of the opera set down for the evening's performance. The singers were Mdlle Alice Barth as Lady Sylvia, Miss Kate Leipold as Maggie, Mr Faulkner Leigh as Ernest Gale, Mr Eric Lewis as the Steward, and Mr Theodore Distin as Harry Fairweather, owner of the *Sea Gull*. Mr Faulkner Leigh was very successful in the music assigned to him, being unanimously called upon to repeat a *barcarolle* in the second act. The piece was well mounted, and there was a good band conducted *con amore* by the composer. W. S.

DEATH OF SELIGMANN, THE VIOLONCELLIST.

Hippolyte Prosper Seligmann, highly reputed as violoncellist and composer for his instrument, died suddenly at Monte Carlo a short time since. Born at Paris, on the 28th July, 1817, he entered, when old enough, the Conservatory. Here he studied solfeggio under Alkan; the violoncello under Norblin; and composition under Halévy. After carrying off, in 1836, the prize for the violoncello, he began to play in public. He then undertook long professional tours in France, Italy, Spain, Belgium, Algeria, and Germany, being everywhere extremely successful. He also, at one period, obtained general acceptance as violoncellist at the concerts of the Musical Union. He wrote numerous compositions for the violoncello, various vocal pieces, and some criticisms. The body was transported to Paris and buried in the Jewish Cemetery at Montmartre.

MR GANZ'S ORCHESTRAL CONCERTS.—The prospectus of the forthcoming series of concerts to be given by Mr Ganz at St James's Hall has been issued. Mr Ganz promises us five of Beethoven's symphonies, besides compositions by Mozart, Schumann, Schubert, Spohr, Mendelssohn, as well as a repetition of Berlioz's *Symphonie Fantastique*, which, by the bye, was first presented to the English public at one of Mr Ganz's concerts. Liszt's Symphony, called after Dante's *Divina Commedia* (for orchestra and female chorus), will be given in England for the first time, as well as a new Symphony by Signor Sgambati, an Italian composer, pupil of Liszt. Mr Ganz also promises to give Gluck's *Iphigenia in Tauris*. Mr Pollitzer will lead the band, and Mr Ganz will, doubtless, secure the best available talent to perform the difficult works he has announced.

Stern's Vocal Association are studying Haydn's *Seasons*, which will be followed by a new choral work, *Schwesterträne*, from the pen of Arno Kleffel.

THE ROYAL COLLEGE OF MUSIC.

A meeting, preliminary to the large meeting to be held at St James's Palace on Tuesday next, the 28th inst., in connection with the proposed Royal College of Music, was held at Marlborough House yesterday afternoon, and was attended by the Lord Mayor and representatives of the Corporation of the principal City companies, on the invitation of his Royal Highness the Prince of Wales. The Prince of Wales was accompanied by his Royal Highness the Duke of Edinburgh, K.G., Lord Charles Bruce, M.P., Sir Henry Thring, K.C.B., and Sir Philip Cunliffe Owen, K.C.M.C., C.B.

The Prince of Wales explained the object which he had in view with reference to the national movement for the advancement of musical education throughout the Empire, expressing a hope that he might have the support of the City of London and of the City guilds in the same manner as had been so generously afforded in the cause of technical education. After which the Lord Mayor and Sir Sydney Waterlow suggested a course of proceeding by which they had every reason to believe that the Corporation and City companies would take into favourable consideration the wishes of his Royal Highness in this matter, and without pledging themselves for the Corporation or for the City companies, they felt confident that his Royal Highness's appeal for support would receive special attention.

WAIFS.

Saint-Saëns has been playing in Berlin.

Aida has just been performed for the first time in Riga.

Suppé's *Doña Juanita* will shortly be performed in Brussels.

A new Magyar musical paper, the *Harmonia*, has been started in Pesth.

Lecocq's last work, *Le Jour et la Nuit*, has been performed in Ghent.

A new Mass, by Cagnoni, has been performed at the Cathedral, Novara.

There is some talk of performing Boito's *Mefistofele* at the Teatro Nuovo, Pisa.

Max Erdmannsdörfer, is appointed conductor of the Russian Concert Society, Moscow.

The Teatro Goldoni, Modena, was recently sold by auction for the modest sum of 4,500 lire.

Massenet is in Milan, superintending the rehearsals of his opera, *L'Hérodiade*, at the Scala.

Before appearing at the Milan Scala, Bianca Bianchi fulfils a short engagement at Turin.

Jules de Swert's opera, *Die Alligensser*, will be performed at Antwerp in March, for the first time in that city.

Pietro Milani, of Naples, is appointed director and first violin of the Quartet Society, Buenos Ayres.

The Italian operatic season in Moscow begins on the 28th inst., and terminates on the 18th March.

A grand organ, from the factory of Locatelli, Bergamo, has been erected in the new Synagogue, Florence.

Galli-Marié has been well-received as Mignon, in Thomas's opera of that name, at the Teatro Real, Madrid.

Wagner's *Tannhäuser* with a Russian version of the libretto, was produced on the 28th January in Moscow.

Popper, the violoncellist, was among the performers at the last Museum Concert, Frankfurt-on-the-Maine.

The Pagliano, Florence, re-opens in Lent. The first opera will be Bizet's *Carmen*, with Preziosi as the heroine.

Rokitansky, of the Imperial Operahouse, Vienna, has been appointed Imperial Austrian Chamber-Singer.

The foundation of the New York Chorus Society was inaugurated on the 28th ult. by a concert at Steinway Hall.

The girl violinist, Teresina Tua, will probably give some concerts in Buenos Ayres during the National Exhibition.

It is said that Faure, Capoul, Achard, and other French artists are heavy losers by the late financial crisis in France.

A fire broke out recently in Giuseppe Mola's pianoforte manufactory, Turin. The damage is estimated at 20,000 lire.

The Emperor Wilhelm has conferred on Herr Hubert Ries, *Concertmeister*, Berlin, the title of Royal Prussian Professor.

It is said that Gounod himself will conduct his *Faust*, interpreted by Albani, Faure, Maurel, and Gayarre, at Monte Carlo.

Another child phenomenon, Ilona Eibenschütz, a pianist not yet nine years of age, has appeared in the musical firmament.

Sophocles' *Edipus Tyrannus*, with music by Professor Paine, of Harvard, has been performed at Booth's Theatre, New York.

It is in Bologna and not Milan, as erroneously stated by some papers, that Bottesini's new work, *Babele*, will first be produced.

Carl Albrecht, Inspector of the Moscow Conservatory, has been decorated by the Emperor of Russia with the Order of St Anne.

Under the title of *La Guerra allegra*, Johann Strauss's last buffo opera, *Der lustige Krieg*, is announced at the Teatro Fiorentini, Naples.

At Frankfort, Hamburg, Brunswick, Bremen, and other large towns, Rheinthalers *Küchen von Heilbronn* has met with equal success.

Gomes, whose *Guarany* will be remembered at Covent Garden, has been to Parma, superintending the production of his opera, *Salvator Rosa*.

At the approaching centennial recurrence of the "Sicilian Vespers," Verdi's opera founded on that event will be performed at the Politeama, Palermo.

The regular five-months' season at the Vice-Regal Theatre, Cairo, having terminated, the manager, Larose, has taken the company for six weeks to Alexandria.

Clotilde and Adelaide Milanollo, violinists, and nieces of the celebrated Theresa Milanollo Parmentier, took part a short time since in a concert at Ghent.

Heinrich Hofmann's new opera, *Wilhelm von Oranien*, was performed for the first time at the Stadttheater, Hamburg, on the 5th inst., with doubtful success.

At the express wish of Massenet, it is Moriamé (Italianized: Moriami), a Belgian artist, who will sustain the part of Herod in *L'Hérodiade* at the Milan Scala.

Meyerbeer's *Etoile du Nord* has, after a lapse of twelve years, been revived at the Operahouse, Frankfort-on-the-Maine. The performance was conducted by Herr Dessoff.

Dr Filippo Filippi, the well-known musical critic, will shortly visit Buenos Ayres, for the purpose of writing on musical matters connected with the National Exhibition.

A young American violinist, Master Bennea, whose playing is said to be of "phenomenal merit" was to make his *début* at the New York Symphony Society's fourth concert.

The Duke of Meiningen has bestowed the Cross of the Order of Merit for Art and Science on Dr Angelo Förster and Herr Angelo Neumann, both of the Stadttheater, Leipsic.

An Italian operatic company, under the management of Ciampi, whilom of the Royal Italian Opera, Covent Garden, will play in Odessa from the 27th February to the 12th May.

Der Landsknecht, a "cantata of songs" ("Liedercantata"), by W. Taubert, will be performed in Berlin, for the first time, on Monday next, the 27th inst., the chief executants being Lilli Lehmann, Betz, and the Royal Orchestra.

On being repeatedly re-called, after playing, in Vienna, in interrupted succession sixteen long pianoforte pieces by Brahms, Hans von Bülow addressed the audience as follows: "*Ladies and gentlemen, if you go on applauding, I will perform the last fugue again!*" (*Mirabolant!—Dr Blügel.*)

Archdeacon Dunbar is to preach on "Society Papers" next Sunday evening at his church, St Barnabas, Ferndale Road, Brixton Station. On and after next Sunday (excepting the first twelve rows of sittings) the whole church is to be free and open. In the morning, Pergolesi's *Stabat Mater* will be sung (soprano, Miss Jessie Royd; contralto, Mdme Le Bretton), and in the evening, Rossini's *Stabat Mater*. Morning and evening, Mendelssohn's "Hear my Prayer" and Gregorio Allegri's *Miserere* (the *Sistine Miserere*—the 51st psalm in English) will be sung every Sunday in Lent. The *Sistine Miserere* is sung by four male voices, unaccompanied.

A MUSICAL CAT.—On Sunday morning the service at St John's Church ran great risk of being seriously interrupted. At the opening voluntary some of the notes of the organ appeared to be out of tune, which the organist corrected by shutting off several stops, and the service proceeded without further interruption; but afterwards, on opening the organ to ascertain the cause, it was found a cat was quietly reposing between the trackers of the organ, and before it could be released some of the woodwork had to be unscrewed, and even then pussy seemed to resent being moved from her imprisonment, having been evidently soothed and not frightened by the music.—*Southern Times.*

ROSKILDE (near Copenhagen).—H. Mathison-Hansen celebrated on the 31st January the 50th anniversary of his appointment as organist at the Cathedral. Congratulations were forwarded on the occasion from the King, Queen and other members of the Royal family.

PESARO.—Bazzini having declined the Directorship of the Liceo-Musicale, Rossini, the Municipality are said to have decided on electing either Lauro Rossi, Platania, or Bottesini. (Can there be a choice among the three?—*Dr Blügel.*)

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O. D. RAY.

Thorpe Hamlet, Norwich, February 23rd, 1881.

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GEORGE A. TYLER.

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